The Shakespeare Newsletter

VOL. III, No. 4 *"Knowing I lov'd my books, he furnish'd me . . ."* Sept., 1953

Antioch's Greek and Roman Repertory A Success at 2nd Annual Festival

EXCEEDING last year's attendance figures by several thousand, the Antioch Area Theatre Shakespeare Festival at Antioch College, Yellow Springs, Ohio, concluded its 2nd annual season on Sept. 6, playing to near capacity audiences.

The local and national press had sincere praise for the artistic and dramatic achievements of the repertory. Brook Atkinson of the *N. Y. Times* saw in the Festival proof that "the sort of marshmallow Shakespeare represented by the Katherine Hepburn *As You Like It* a few seasons ago . . . is obsolete today." The moribund procenium arch stage has here been replaced by an apron-type stage (pictured in *SNL*, III:3:21) permitting an intimacy between actor and audience otherwise impossible.

Lithgow's Thesis

Director Arthur Lithgow's thesis that of the seven plays only *Julius Caesar* (directed by David Hooks) and *Antony and Cleopatra* (directed by Arthur Lithgow) "are true tragedies," produced interesting results. Three others, *Titus Andronicus* (directed by Lithgow), *Timon of Athens* (directed by Mary Morris) and *Coriolanus* (directed by Dallas)—are not, he declares, indicative of a "cynical, despairing, dark, and brooding" Shakespeare, "as if Shakespeare were disillusioned and horrified at the nature of man" at the time. Lithgow's interpretation is that "The Romantic Shakespeare had a powerful skeptical side to his nature and he simply wrote plays in which this side was emphasized." And *Troilu & Cressida* (directed by Lithgow) also reveals Shakespeare's skepticism.

Roundtable Discussions

In the daily Repertory Roundtable meetings during the final three weeks of the season, Dr. Louis Marder, Chairman of the Roundtable, made repeated references to Prof. Oscar J. Campbell's thesis that *Coriolanus* and *Timon* —often considered ineffectual as tragedy—were capable of being more highly regarded when viewed as tragic satires. It was not too difficult to argue the satiric nature of the plays during the discussions, but during the performances of these plays, the tragedy was stark enough to be fully appreciated without concentrating on the satire.

Each of the plays as presented had many virtues to commend it. Limited space precludes the possibility of mentioning at this time the many nuances of production which brought these seldom acted plays to vital reality. The plays were directed with a verve and daring that pleased and stimulated the responsive audiences and provoked three-hour discussions at the following afternoon's Roundtable, usually attended by up to fifty private bardolaters and professional scholars from far and wide.

Myth of Inner and Upper Stages "Deader Than The Dodo," Says Hotson

DR. LESLIE HOTSON, who has previously astounded the Shakespearean world with his historical and literary discoveries has once again "followed a conjecture to a revolutionary conclusion." His new bombshell is based on neglected data in the Works Accounts of the Court which reveal that for certain productions at least, payments were made for "making ready the hall . . . with a *stage in the middle.*" As far as the public theatre is concerned, W. J. Lawrence had already pointed out that "of the four known views of early non-scenic theatres, three show incontestably that the spectators sat in elevated boxes at the back of the stage."

Dr. Hotson refuses to let this fourth side be "argued out of existence." The adventurous scholar draws the conclusion that "the Globe's fair Ring" refers to an arena stage in the middle of the audience. Access to the stage would be from below into "mansions" on the stage. With respect to sight lines, Dr. Hotson declares that it is to be expected that some spectators would miss an "occasional sight here and there." He further declares that "our new Elizabethan era is ripe for regaining Shakespeare's true arena-stage" and points to the fact that recent dramatic art has lately been moving "irresistibly in this very direction."

Skeptical Reaction

The comments on Dr. Hotson's article in the July issue of *Sewannee Review* (see abstract, page 32) will appear in the next issue of *SNL*. Characteristic is that of a British scholar in a letter to *SNL* in which he states that Hotson "is a brilliant scholar, but here I feel he has gone into battle with only half his armour."

Hotson to *SNL*

In reply to a letter from SNL's editor, Dr. Hotson further emphasized his position as follows:

No doubt you have had the same experience as others with my disclosures—it seems strange at first, but then you gradually realize that the traditional English stage was the arena stage—and that the notion of an "inner stage" is a modern myth. . . . How little understanding theorists have of theatrical needs, and how little respect for a fact when they wish to propagate a theory, is shown by Albright's cooly and inexcusably cutting down the dimensions of the Fortune stage (which was like the Globe's) from the rectangle of fact to the apron of fancy. To do that is to put oneself out of court from the start, to retreat into the unarguable domain of THINGS THAT NEVER WERE. If we follow and swallow hanky-panky of that sort, we will swallow anything. . . .

As you may surmise, I have a second article in preparation which will demonstrate the real development of the stage in unmistakable fashion. You can be sure of one thing: the myth of the inner and upper stages is already deader than the dodo; though no doubt the academic world will be the last to realize it.

Greetings from Pembroke State College

Pembroke, North Carolina

The Editor has accepted from President Ralph D. Wellons, the Chairmanship of the small but expanding English Department at Pembroke State College. SNL will be issued with its usual regularity once the difficulties incurred in moving from New York City are surmounted.

The Editor wishes to take this opportunity to thank his more than 1500 paid subscribers in 15 nations and the thousands who may read SNL in about 200 subscribing libraries for their perennial interest. Continued effort will be made to increase the quality and usefulness of SNL. As always, your support and suggestions will be gratefully appreciated.

Sincerely,
LOUIS MARDER

Canadian Shakespeare Festival Draws 53,600

WITH the firing of a gun at 8:15 P.M. on July 13, the long-heralded Shakespeare Festival at Stratford, Ontario, became a reality.

Almost two years of careful planning were complete. When Alec Guinness in the role of RIII entered the upper stage almost four-score news releases had raised newspaper and public ex.itement to fever pitch.

According to accounts in the Canadian papers, the plays were spectacular, exciting; an "artistic bombshell." Critics were amazed at what Director Tyrone Guthrie had done with the rarely performed *All's Well That Ends Well*. Even Brooks Atkinson of the *N. Y. Times* who thought that *RIII* was a "spectacular production" but a "shallow performance" praised the modern dress production and said that, "It would be impossible to find another company so finished in comedy style." Mr. Atkinson found fault with *RIII* because Shakespeare came off second best to overpowering externals. Yet the general press was highly favorable and the Festival will be remembered as an artistic and financial success.

The size of the undertaking may be estimated by the fact that the productions cost $220,000. The audience of 53,600 spent $190,000 at the box office and another million in the town. Half the tickets were sold in advance—the house average was 97 per cent of capacity, and the Festival had to be extended an additional week.

The Elizabethan type stage designed by Tanya Moisewitsch jutted out into a U-shaped bank of 1500 seats, none of which was more than 54 feet from the stage. The company of 80—96 per cent Canadian—included Irene Worth and Douglas Campbell.

The tent theatre will be used until a permanent structure is erected.

Three Comedies at Pasadena Playhouse

THE Comedies of Shakespeare were the theme of the 19th Annual Midsummer Drama Festival at the Pasadena Playhouse in Pasadena, California. Presented were *The Taming of the Shrew* (opened July 9, directed by Bobker Ben Ali) played for broad, farcical, almost slapstic comedy—most popular in the series; *The Comedy of Errors* (opened July 30, directed by John Pierce) highly stylized with paper wigs, classical Greek sets, etc., introducing anachronisms for laughs; and *As You Like It* (opened August 20 directed by Jack Warfield) staged for picture frame charm in the traditional manner with realistic settings.

The boisterous tempo set by Supervising Director Gilmor Brown pleased the audiences and drew favorable press notices. When the weather was not too hot the company played to near-capacity houses which compared favorably with the "Great American" series of 1952.

Although the picture frame stage was used for all productions, the *Shrew* and *Errors* crossed the curtain line often in deliberate attempts to engulf and surround the audiences.

Festival breakfasts held before the opening of each play were well attended and entertained distinguished guests.

The Pasadena Playhouse has already had the distinction of being the only American theatre to have produced all of Shakespeare's plays.

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END OF AN ERA?

The new discoveries and interpretations of Dr. Leslie Hotson may indeed cause a furor in academic Shakespearean circles. Our current theories are the result of about fifty years of scholarship culminating in such works as Dr. John C. Adams' *The Globe Playhouse* of 1942. And just this year the researches of Dr. Charles T. Prouty seemed to corroborate the inner and upper stage theory.

We eagerly await further proof from Dr. Hotson.

Open Season

We will not be going out on a limb to say that the current Shakespeare revival is reaching summits of success and wider audience than was before thought possible.

Shakespeare is already available all over the world in hundreds of annual collegiate and high school productions, in "'classic" theatres, city centers, repertories of traveling companies, strawhat summer fare, in open-air theatres, and in well established annual festivals. To these we add this year many coronation productions in honor of Elizabeth II, and the permanent establishment of two new Festivals —at Stratford in Canada, and at Antioch College, now strongly assured by the popular success of its second season. And next year the Shakespeare Festival in Connecticut will become a reality.

From two English papers we cite the following:

Ivor Brown in *The Observer* of June 7, 1953:

" . . . I shall hardly be accused of being a Bard-hater if I suggest that a close season would be quite a relief. I hope that knights and "names" will return to Shakespeare on occasion: at the same time they will greatly serve if they use their sovereignty in drawing-power to make urgent the voice of today as well as to re-echo the glories of the past."

The Times, June 12, 1953:

" . . . Love's Labour's Lost," will be dressed in the period of Charles I, since it is now almost impossible to hire suitable Elizabethan costumes because of the inordinate number of Coronation productions in *Merrie England*.

Whether Ivor Brown was serious or not, his remark does reveal the serious attraction that Shakespeare has for the actor. To have acted in an important Shakespearean role is to have gained a stature otherwise unobtainable.

And the decentralizing of the theatre by establishment of suburban Festivals, permanent traveling repertories has given a similar feeling to thousands who have never seen Shakespeare before, and were agreeably surprised. In addition to a good play there was the edifying delight of a rich cultural experience.

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Shakespearean Exhibition

Hundreds of pictures presenting a pictorial outline of the history of Shakespearean production were on exhibition at Leighton House in London during the coronation season. The collection was made by Muriel St. Claire Byrne of the Royal Academy of Dramatic Arts for the Arts Council of Great Britain in 1946 and previously exhibited in London and Moscow. Now augmented with special loans of pictures, statuettes, and costumes from museums, theatres, and private collections, it consists of such items as original and forged playbills, pictures of Garrick as Richard III, Macbeth in modern dress (1768 costume), Cleopatra and Desdemona in Empire gowns, John Philip Kemble in what was probably the first Roman toga on the stage (previously a masque costume *à la romaine* was used), etc. Poses illustrating 18th century stage gesture illustrate acting techniques, and the stage settings for Kemble, Macready, Phelps, and Kean show the growing tendency to historically accurate settings which culminated in the 1850's in the elaborate settings which dominated the stage until the first decade of the 20th century, often necessitating half hour waits during scene changes.

In the Poel and Granville-Barker groups is apparent the violent reaction to elaborate settings and the return to Elizabethan principles. A special group of photographs is devoted to the growing movement toward Elizabethan staging since 1946.

Miss Byrne regretfully notes that very often the photographs are portraits and artificial groupings which do not show the entire stage or actual scenes from the play. Contemporary description is a valuable and often absolutely necessary adjunct to any pictorial representation.

Miss Byrne is preparing a series of seven film strips on the History of Shakespearean Production. Two of them, Hamlet since 1700, and Shakespearean Production, with excellently annotated accompanying booklets are already available for distribution.

AND THE REST FOR GRACE: JOHN LYLY'S CAMPASPE

Laurence Donovan, University of Miami

A close analysis of *Campaspe* showing how values of characterization, narrative, and theme are subordinated to an overall rhythmic movement springing from Lyly's language. "Lyly picked from among his materials those elements suitable to the short dancelike effect and arranged them, not in a ramifying complex which would expose the subtleties of the material itself, but in a rapidly shifting succession which would create a surface variety. Just as the perpetual balance and counterbalance of the language creates a rhythm which actually deflects attention from what is being said and who is saying it, so the perpetual balance and counterbalance of the scenic material deflects attention from what is being done and who is doing it." Inconsistencies in characterization, the inclusion of irrelevant narrative business, and a failure to integrate organically various themal strands are explained in terms of this central interest in rhythmic movement.

ON OVERSIMPLIFYING ANTONY

David S. Berkeley, Oklahoma A & M College

Standard critical opinion holds that Antony in his expiring moments manifests the love for Cleopatra that marks his history in earlier parts of the play. This interpretation is too simple because it does not represent all of the facts of the play. After tasting defeat at Actium Antony feels that Cleopatra has "packed cards with Caesar"; he shouts that she must die, and that she merits the supreme disgrace of a place in Caesar's triumph. Critics see nothing of these suspicions and threats in Antony's last scene, but one may read Antony's advice that Cleopatra should trust Proculeius above any man about Caesar as his attempt to betray her into Caesar's hands. It is possible that Antony thus tries to win a last-minute revenge on Cleopatra. It is more than possible—it is probable in the light of Antony's motivation, his knowledge of men, his previous double-crossing of friends, and the subsequent behavior of Cleopatra and Proculeius. [Printed copies of the complete paper are available from the author.]

Shakespeare Stage Society Issues Quarterly

The long awaited quarterly bulletin of the Shakespeare Stage Society was issued last June and promises to be a potent force in the dissemination of the principles of open staging. *The Shakespeare Stage*, as the quarterly is called, is edited by C. B. Purdom who is also Director of the Shakespeare Stage Society.

The first issue contains on its first page a plea to the planners of the new National Theatre for a stage without a proscenium arch or at least a "compromise stage" on which both Elizabethan and contemporary plays can be produced under the condition which the dramatist intended.

In addition to notes and reviews of various production of Shakespeare on open stages, reports of lectures on the subject, radio and TV productions, etc., the eight-page bulletin contains a brief but comprehensive article on the "Essentials of the Open Stage" which the Editor wrote for *The Shakespeare Newsletter* series on Elizabethan staging, and which will appear in *SNL* in the near future.

The second bulletin is a special enlarged issue printing Granville Barker's "Introduction to the Players' Shakespeare" which differs considerably, and in Mr. Purdom's opinion is much improved, from that written for the *Prefaces to Shakespeare*. Mr. Purdom is author of *Producing Shakespeare* and is currently preparing a life of Granville Barker for publication.

Membership in the Shakespeare Stage Society which includes subscription to *The Shakespeare Stage* is one guinea ($3.00) per year, sent to 96 Charlotte St., London, W.1, England. [The Editor of *SNL* has several sample copies which he will gladly send to those who are contemplating membership.]

New Five Year Plan as Old Vic Breaks Records

With the opening of *Hamlet* on Sept. 14 and *All's Well* on the 15th, the Old Vic began a new regime under the newly appointed Michael Benthall during which the thirty six plays in the First Folio will be presented in the next five years. No other plays will be publicly presented although rarely performed classics and other plays will be seen by the Old Vic Club on Sunday evenings.

King John, Twelfth Night, Coriolanus, and *The Tempest* will follow in repertory in the 1953-1954 season. The historical plays will be seen in chronological order. Mr. Benthall directed the first two plays with a company headed by Fay Compton, Claire Bloom, Richard Burton, and Michael Hordern. A new company will be engaged each season. The *Hamlet* production was presented at the Edinburgh Festival for two weeks beginning August 24th.

In 1923, under the direction of Lilian Baylis, the Old Vic became the first theatre in the world to produce all the Folio plays, completing the series in nine years. (The Pasadena Playhouse in California presented the Folio plays (and *Pericles*) completely in the 18-year period ending in 1937.)

In the 41 weeks of the 1952-53 season 321 performances were seen by 308,050 who filled the theatre to a record average of 86 per cent of capacity.

During the summer Bristol Old Vic's *Henry V* and the Birmingham Repertory's *I-II-III Henry VI*, under Sir Barry Jackson's direction, were presented.

SHAKESPEARE CONFERENCE AT DEPAUW UNIVERSITY

Shakespeare was the theme of one of the "best meetings" of the Indiana College English Association at Depauw University in Greencastle, Indiana, last May 8-9. About 150 faculty members from Indiana colleges attended panel discussions on the "Problems of Teaching Shakespeare" and heard related lectures.

In the panel discussion on "Teaching Shakespeare's Comedies," Chairman Edna Hayes Taylor of Depauw University, told the group that she breaks down the wall that exists between students and Shakespeare by showing that the Depauw campus is full of Shakespearean personalities. Professor Taylor's students teach Shakespeare in the grade schools by using work projects (a model of Queen Mab), pantomimes, scenes for the children to record on tape, etc. In college, scenes are prepared for their college classes. An annual Shakespeare Dinner and Program arouses enthusiasm. "The discussion group favored a romantic play as the kind to begin with in college classes."

Weston Babcock of Purdue, moderating the panel on "Teaching the Tragedies," declared that the aim of the course should determine the method. The majority favored a method that would develop intelligent and appreciative readers rather than scholars. Students should be taught to read the text "carefully and understandingly," unthrottled by textual and literary criticism, and to get over the language barrier. Reading the plays aloud in editions with the original punctuation was generally agreed to be the best method of bringing out the best in Shakespeare. The "tragic sense" must be thoroughly understood. Professor Babcock writes that "Whatever may have been the value of the discussions to those attending, each one left with renewed confidence in his own point of view and method of teaching."

In the panel on "Teaching Shakespeare's History Plays" moderator Paul E. McLane of Notre Dame noted that the histories have "become increasingly important during the last ten years," perhaps because of our own political problems. The Elizabethans also saw analogies in their own era. It was agreed that "such general points as theme, plot, political significance, poetry, and characterization should be stressed." Because there is no universal agreement on many problems, a study of the backgrounds is essential and of the sources useful. The studies of J. Dover Wilson, Lily Bess Campbell, E. M. W. Tillyard, John Palmer, and others were recommended. *RII*, 1-2 *Henry IV*, and *HV* were considered the best plays to start with—and at least one of them should be thoroughly studied, and reading should be in chronological order to reveal "conscious experiment and artistic growth in style and characterization."

Dr. Louis B. Wright, Director of the Folger Shakespeare Library and a visiting professor at Indiana University presented a lively lecture on "The Vitality of Shakespeare" in which he emphasized the persistence and extent of Shakespeare's influence on western culture. An abstract of his paper will be printed in the November issue of *SNL*.

The advantages of correlated study, play attendance, and excursions into the Shakespeare country were outlined by Professor Allen B. Kellogg of Indiana Central College—1952-3 President of the ICEA—who spoke on The Shakespeare Institute of Stratford."

The following are reported summaries of the remaining papers:

SHAKESPEARE AND FRESHMEN

Ralph Collins, Indiana University

The myth that previous experience has left a dislike for Shakespeare should be rejected. The average student expects to enjoy the Shakespeare course and the instructor must be at fault if that college student is not more enthusiastic when the semester is ended. Since the objectives are not those of an advanced course, the instructor should not emphasize biography, background, or professional criticism. Rather, he should help the student read with imagination, critical curiosity, and an open mind, stressing meaning and story first, and letting the play speak in the ideas of the student's own day; the desire for fuller knowledge should follow. Spontaneity is essential and all devices are advantageous; but we should still strive to bring student and Shakespeare together without benefit of intermediary. The teacher will succeed, if his enthusiasm matches that of his students, if the absorbing is not lost in the trivial, and if he teaches as if he were still learning.

VARIETIES OF SHAKESPEARE'S COMEDY

Francis Fergusson, Visiting Professor of Literary Criticism, Indiana University

The variety of Shakespeare's comedy is almost endless and frequently unclassifiable. By turns sardonic and tender, it ranges from the subtle quip to the broad guffaw.

In *The Comedy of Errors*, Shakespeare seizes upon the potential fun inherent in mistaken identity and secures an almost perfect unity of action, plot, and tone. The plot is episodic, a sort of perpetual-motion machine which might go on indefinitely were the farce not ended by a change of mood. Such humor is aimed at the perennial popular theatre, and depends less on characterization than on clever twists of plot.

Much Ado About Nothing, emphasizes insight rather than ingenuity. Here three divergent narrative lines blend to portray man's delusions as laughable. The puns and quibbles of Benedict and Beatrice are not so important as their relationship. A series of ritual ceremonies lead to reconciliation and a poetic-comic vision of man.

Professor James A. Work of Indiana University was Chairman of the Program Committee for the ICEA.

"The most interesting and internationally-minded approach to Shakespearian activity available anywhere."—Renaissance News

Shakespeare Survey 6

***Shakespeare Survey,* edited by Allardyce Nicoll, is a series of yearly volumes dealing with Shakespearian discovery, history, criticism and production over all the world. *6* continues the tradition started in the first volume of having "something for everyone."**

The changing attitude towards Shakespeare's history plays is the principal theme of *Shakespeare Survey 6*. Among the articles are:

Anticipation and Foreboding in Shakespeare's Early Histories by Wolfgang H. Clemen
Middle-Class Attitudes in Shakespeare's Histories by Karl Brunner
On Producing *Henry VI* by Sir Barry Jackson

The problems of translating Shakespeare are discussed in two articles:
On translating *Hamlet* by Salvator de Madariaga
Shakespeare in China by Chang Chen-Hsien

General articles include among others:
The Huntington Library by Godfrey Davies
An Early Elizabethan Playhouse by Charles Tyler Prouty
Shakespeare's French Fruits by J. W. Lever

Shakespeare Survey 2, 3, 4, 5 and *6* are available at all bookstores for $3.75 each.
Shakespeare Survey 1 is now out of print.

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Shakespeare Institute Lectures, 1953

E. A. J. Honigmann, Fellow, The Shakespeare Institute

During July and August twelve sets of public lectures were delivered at the Shakespeare Institute, Stratford-upon-Avon nearly all of them to a capacity audience.

"Shakespeare at Work (The Festival Plays)"

Professor C. J. Sisson (Shakespeare Institute) started with a description of some of the conditions of dramatic writing and Elizabethan life, and then analyzed the plays currently in production at the Memorial Theatre. Professor Sisson drew attention to recurring characters and relationships in Shakespeare, suggesting that the stormy courtship of Petruchio and Kate finds its continuation in the stormy marriage of Hotspur and his wife, who were much the same types. Shakespeare's deviations from his sources were also studied.

"Shakespearean Imagery (The Tragedies)"

Professor K. Muir (Liverpool University) surveyed recent work on the subject in great detail, and indicated what new approaches were still possible. The four tragedies were examined separately by means of images and themes. In *Macbeth*, for example, Professor Muir discussed dark and light, blood, sleep, time, ill-fitting garments, the naked babe, appearance and reality, equivocation, antithesis, grace, natural growth, dogs, disease—and so on. The slightly different functions of imagery in the different plays were also brought out: in *Macbeth* the hero's consciousness of his guilt was shown to be revealed in the imagery he employs.

"Christopher Marlowe"

The resemblances between Marlowe's own life and that of his heroes were outlined by Mr. Philip Edwards (Birmingham University), but the dangers of interpreting the plays by means of our one-sided information about their author was made clear. It was submitted that the central ideas of Marlowe's plays are never pursued to their logical conclusions. In *Faustus* especially one is struck by the hero's failure to reach a conclusion in his arguments, for he usually evades the issue by seeking some new sensual pleasure. Nevertheless the training in logic which Faustus must have had must once have given edge to passages in his tragedy which are now difficult to respond to—e.g., his intellectual rejection of the doctrine of grace.

R III, As You Like It, Macbeth, The Merchant

Indisposition prevented Mr. H. V. D. Dyson (Oxford University) from giving his course of lectures; Mr. J. R. Brown (Shakespeare Institute) and Mr. Philip Edwards deputized for him. Mr. Edwards related *Richard III* to Elizabethan views of history and kingship. Mr. Brown interpreted *As You Like It* in the light of the pastoral tradition, and *Macbeth* as an expression of Elizabethan ideas about ambition and death. In a lecture on *The Merchant of Venice*, Mr. Brown showed how the Venice and Belmont scenes are linked by the use of commercial phraseology; and how the ring motif completed the story of Bassanio and Portia and was germane to the theme of ownership which is found throughout the play.

"The Comedies of Shakespeare's Contemporaries"

Professor G. E. Bentley (Princeton University) described the limitations imposed on dramatic writing in Shakespeare's age due to personnel, the physical structure of the theatre, and different kinds of audience. Various public and private theatre comedies were shown to be determined in tone and ideas by the rival traditions, the dramatists being to a considerable degree compelled to provide the fare which the audience expected.

"The Dark Comedies"

Dr. Clifford Leech (Durham University) attacked the standard critics with some important arguments. Isabella, said Dr. Leech, accepts the bed-trick (in *Measure for Measure*) too easily: the Duke's hesitations in putting the stratagem to her indicates that she ought not to have jumped at a solution which makes Mariana and Angelo as culpable as Claudio and Juliet according to the laws of Vienna. In England, as in Shakespeare's Vienna, cohabitation without the Church's blessing was frowned upon (by the Church), and Shakespeare therefore presents Isabella critically, like Angelo. Similarly the element of deception in Helena (*All's Well*) leaves her not altogether sympathetic. All through the "Dark Comedies" character is portrayed critically, with much debate which does not affect the action, suggesting the futility of argument when opposed by the passions.

"The Production of Shakespeare's Comedies"

Sir Barry Jackson (Director of the Birmingham Repertory Theatre) recalled numerous performances of the last sixty years which he himself had seen, and concluded three vital changes of technique had been achieved. We have abandoned grand scenic effects for simplicity; the speed of production has been greatly increased; and Shakespeare's text is tampered with much less than was once the case.

"The Merchant of Venice"

Professor J. Dover Wilson (Edinburgh University) saw Shylock and Antonio as counterparts, and insisted that Shylock must therefore be taken seriously. Shylock is human and tragic. After the Lopez affair Shakespeare's audience would hate Jews more than ever, but Shakespeare showed that even Jews are human—he was not for or against Shylock but for humanity and its many-sided passions. The last scene is one of Shakespeare's most wonderful, presenting a vision of mercy and harmony, the two great themes of the play.

"A Midsummer Night's Dream"

Professor Georges Bonnard (Lausanne University) argued that the play was constructed round the opposition of fancy and reality. The common-sense, mature attitude to love of Theseus and Hippolyta contrasted with the waverings of the other lovers in the forest and their extravagances. Bottom, too, was a victim of fancy—imagining that he could act, and so on. The dream-world of the forest shows up the distraction of the humans, who think they act reasonably but do not.

"As You Like It"

A minimum of action, and a preoocupation with a pattern in which contrasting elements in human nature throw light on each other, was seen to be Shakespeare's concern in *As You Like It*, declared Dr. Harold Jenkins (London University). The action of the fairy-tale plot ends with Act I—the youngest of three sons, tyrannized by his elder brother, overthrows the giant (Charles the wrestler), and wins the love of the princess. In Arden, Shakespeare compares convention and reality. The shepherds are more conventional than Rosalind (in the "pastoral tradition"), which makes her seem closer to real life. Only Corin is a "real shepherd." Touchstone and Audrey are the counter-balance to the idealized courtships of the others. Thus different points of view are presented, but they do not cancel each other, they create an all-embracing totality.

"The Poetic Miracle and the Last Plays"

Professor D. C. Allen (Johns Hopkins University) declared that many of Shakespeare's characters live in dreams, and awake to an oppressive reality (in the tragedies), or a miracle brings the dream to fruition (as in the last plays). Hamlet's world changes from humanistic idealism, where kings are noble, friends loyal, and mothers virtuous—to the reality of Claudius, Rosencrantz and Guildenstern, and Gertrude: Hamlet's dream vanishes, no miracle comes, and he perishes. In the last plays miracles are used at the end without apologies, being part of a generalized scheme: Pericles sees a vision, Hermione's re-birth is "magic" (*Winter's Tale*, V, iii, 110), and in *The Tempest* the reconciliation is "A most high miracle" (V, i, 177).

MGM's Julius Caesar *an Outstanding Success*

Julius Caesar as produced by MGM's versatile Joseph L. Mankiewicz and directed by John Houseman has been captivating New York audiences since June 3rd. Thousands have seen it and millions more will see it when released for screening elsewhere.

There was little dissent in the chorus of praise that greeted the premiere performance. Bosley Crowther of the *N. Y. Times* called it "exceptional," *Time* called it "the best Shakespeare that Hollywood has yet produced," and Hollis Alpert of *Saturday Review* placed it in "the front rank of great motion pictures." Even Eric Bently of *New Republic* who found James Mason a weak Brutus and Marlon Brando "unready" to play the part of Antony, called it "the best Shakespeare to date."

MGM's *Julius Caesar* is a production worthy of Shakespeare and a timely one. Dore Schary (an MGM Vice-President) writes that he wanted to produce *Julius Caesar* many years ago. Yet, because the "forces shaping events" in Plutarch's time: "dictatorship versus a free society, political violence, demagoguery, mob action, partisan purges," are as evident today as they were in Shakespeare's time, it is no wonder that the play is eternally apropos. How well Shakespeare understood the world when he said of Caesar's purge: How many ages hence Shall this our lofty scene be acted over In states unborn and accents yet unknown. Nevertheless the director seems to grind no political axe as did Orson Welles in his anti-fascist production in 1937, in which Houseman also shared. Eric Bentley rightfully calls this "unpolitical purely human" Shakespeare. It certainly is evident that the personal aspects of the tragedy have been emphasized above the political by the closeness of the range of the cameras which dwell on the emotions—the facial expressions of the characters.

Sir John Gielgud's Cassius was the best performance in the play. Louis Calhern was rather an effete Caesar than a returning conqueror. Deborah Kerr (Portia) and Greer Garson (Calpurnia) were beautiful to look at and performed their brief roles well.

This certainly seems to be the production called for by Hazelton Spencer (in his Art and Life of William Shakespeare, p. 231) thirteen

(*Continued on page* 31, *column* 3)

No. 155 1953

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The Itinerant Scholar

At the Dramatist Forum in New York City on Jan. 15th:

SHAKESPEARE'S ENVIRONMENT

Marchette Chute

Shakespeare was fortunate as a dramatist because he spent all his working years in collaboration with the same group of men—a professional company of such skill that it was the leading group of actors in London for fifty years. Shakespeare's fellow actors were all experienced craftsmen and dedicated men of the theatre, and the company was founded on cooperation, practical experience, affection and a willingness to experiment. As an actor, Shakespeare not only became thoroughly acquainted with the practical side of producing plays but remained in constant touch with his audience. No other great poet ever had such a close, affectionate, daily contact with the world of the theatre, and no other writer ever gave the theatre in return more complete and dedicated devotion.

At the Shakespeare Festival, May 19, College of William and Mary:

THE ELIZABETHAN AUDIENCE

Arthur Colby Sprague, Bryn Mawr College

Prof. Sprague described "the Elizabethan public-theatre audience as small and loyal—eager for new plays (hence the quite extraordinary output of men like Heywood and Dekker), but too limited in numbers to permit long runs. He went on to discuss the composition and tastes of this good audience, emphasizing its readiness to be informed, its liking within a play for variety, and its general preference for story-values. The denigration of the Elizabethan audience through several generations of criticism was noted. At least, these men and women were confirmed playgoers and, like habitual frequenters of the cinema today, were doubtless very quick to pick up technical points. Shakespeare's attitude toward his audience was taken up last of all, and was contrasted with that of Ben Jonson, on the one hand, and of Beaumont and Fletcher, on the other."

At the Southeastern Renaissance Conference at the University of North Carolina, April 17-18:

A VOCABULARY STUDY OF *VENUS AND ADONIS*

Hennig Cohen, University of South Carolina

This study was undertaken as an experiment in the use of IBM calculating devices for literary research. Because the word count technique was involved, IBM could perform several tasks with speed and accuracy.

Aside from its technical aspects, the study shows that the vocabulary of the poem is principally of Germanic origin (63.2 per cent "at rest" and 85 per cent "in action"). Words of French origin constitute 31.6 per cent "at rest" and 12.7 per cent "in action" and words of Latin origin 4.2 per cent "at rest" and 1.8 per cent "in action."

Most significant was the rather high percentage of neologisms. A total of 109 words and hyphenated combinations, or 4.5 per cent of the words "at rest," are cited as first examples by the NED or antedate first examples from sources other than Shakespeare.

In addition to the statistical information, the IBM analysis made obvious several interesting imagery patterns.

ON SIMILARITIES IN *TIMON, LEAR,* AND *VOLPONE*

Thomas H. McNeal, University of Alabama

Similarities in *Timon* and *Lear* have been commented upon by nearly all critics of the plays, but seemingly no one has suggested that *Volpone* belongs in any such discussions. All three plays are alike in the grouping of characters (a hero attended by a faithful servant, surrounded by sycophants); in the opening situation (the hero is about to give away his possessions, and thus excites greed in his followers); and in the constant comparison of man to the lower animals, which accents the theme (men are beasts who prey upon one another). Furthermore, in *Timon* and *Volpone* there are paraphrases and word echoes, which tie these two plays together. The conclusion is that the three plays were written in the winter of 1605-6, when Jonson and Shakespeare were closely associated; that *Volpone* influenced *Timon* much, and that the influence was carried over from *Timon* into *Lear*.

PLOTS AND ERRORS: THE STRUCTURE OF *KING LEAR*

J. V. Cunningham, University of Virginia

The structure of *King Lear* is ordinarily viewed in terms of the development of the title character, a development which is echoed and intensified by the parallel story of Gloucester. I should like to look at the play differently. I should like to take a hint from *Hamlet* where Horatio after the catastrophe characterizes the events of that play as "mischance" that "on plots and errors happen," (V. 2 405-6). By *plots* is meant such explicit plottings against another as the cold-blooded design of the King and Laertes to murder Hamlet during a fencing exhibition; and by *errors* is meant such clear and explicit mistakes as stabbing the King behind the arras and finding that it is only Polonius. Such plots and errors furnish the sequence of action in the play and account for the catastrophe and resolution of what is primarily a drama of intrigue rather than one of character development, though a drama enriched by scenes of comedy, passion, and satire hung on the framework of the action and not inappropriate to the whole. *King Lear* has a similar structure. What conduces to the tying up and unloosing of the knot of intrigue is the plot of Goneril and Regan against Lear, of Edmund against Edgar and Gloucester, of Kent against the Dukes, of Goneril against Regan, of Edmund against Lear and Cordelia, and the counter-action stemming from the errors of Edgar's disguise and the letter gone astray. In brief, it is a play of "mischance" that "on plots and errors happen."

ELIOT'S DEBT TO SHAKESPEARE

Clark M. Emery, University of Miami

For T. S. Eliot—as, in an earlier day, for John Dryden—a most important function of Shakespeare has consisted in his raising questions and posing problems. One question for Dryden was this: how could the orthodox theory of dramatic construction be reconciled with the heretical but successful practice of Shakespeare? And corollary to this question was the next: if Shakespeare violates fundamental principles, is it dangerous for succeeding poets to imitate him? These questions, only slightly modified, have preoccupied Mr. Eliot. And in his efforts to arrive at satisfactory answers, he has enriched our literary heritage with a new prosody, has assisted toward the restoration of poetic drama to the stage, and has, in *The Waste Land*, produced a new species of narrative poem.

ON ACT-DIVISION IN THE FIRST FOLIO

Henry L. Snuggs, Wake Forest College

One of the marked differences between the Shakespearean quartos before 1623 and the First Folio is that, though none of the quartos except the 1622 *Othello* is divided into acts, most of the Folio texts are so divided. A study of the substantive texts, i.e., those texts which critics agree are likely to be closest to what the author wrote, shows that, as a rule, whenever a substantive text originated in an author's MS, it is undivided; whenever such a text originated in a theatrically adapted or edited MS, it is divided. The conclusion seems warranted that Shakespeare wrote most of his plays without act-division (possible exceptions are late plays such as *Coriolanus* and *Henry VIII*); that on the whole the act-division in the Folio originated in the preparation of prompt-books and similar editing for revivals between the termination of Shakespeare's theatrical career and 1623; and that, like most of the playwrights who wrote for the public theatres before ca. 1610, Shakespeare paid little attention to act-division.

At the University of Miami's Third Annual Shakespeare Conference, April 24-25:

THE ACTION TO THE WORD

Matthew W. Black, University of Pennsylvania

This paper suggests that certain pieces of stage business, gesture, intonation, and the like, currently being employed by acting companies in well-directed stage productions of Shakespeare's plays, be examined for their possible value as textual criticism. The editor of a text intended for the student and general reader, observing such a piece of stage business and finding that it applies to a word or phrase which has not been satisfactorily explained in print, that it fits the whole context and in every way convinces him that it may represent the intention of the dramatist, might well include it in his edition, not perhaps as a stage direction in the text, but as a footnote. Examples analyzed were the Hedgerow Repertory Company's rendering of *buttery bar* (*Twelfth Night* I. iii. 74), *impeticos* (*Twelfth Night* II. iii. 27), and *hold him yonder* (*Twelfth Night* III. iv. 310), and a reading of *disposer* (*Troilus and Cressida* III. i. 95, 98, 101) given by an anonymous actor who consulted the speaker about a crux in Jonson's *Volpone*.

HAMLET'S REVENGE AND THE ELIZABETHAN AUDIENCE

Paul N. Siegel, Ripon College

While the feudal tradition of personal redress of injuries was strong among the Elizabethans, blood-revenge was outlawed under the Tudors and denounced in the religious and ethical teaching of the time. Hamlet's desire for revenge is designed to elicit the sympathy of the audience while making it feel that its fulfillment would be wrong. Hamlet himself never questions the ethics of the code of revenge. Thus the moral dilemma of the audience is not eased by being formulated and logically debated on the stage.

At the conclusion, Hamlet struggles out of the debilitating depression of the malcontent not to the desperate resolution of the criminal avenger but to a firm reliance upon divine providence. By waiting for the time allotted by God, he does His work as His instrument without incurring His wrath, for his killing of Claudius is virtually self-defense. Hamlet's death is not an expiation of sin, as it is with the Kydian hero revenger, but the necessary sacrifice that he must make in purging Denmark of the rottenness at its heart without subjecting it to the toxic effects of the counter-poison of criminal revenge. The moral ambiguity of his role is resolved, and the audience experiences a sense of relief at having been freed from its conflicting emotions as well as regret for his death and gratification that his soul has been saved.

THE CONCEPT OF CEREMONY IN THE ENGLISH HISTORICAL PLAYS

W. Gordon Zeeveld, University of Maryland

Shakespeare's audiences during the period of his writing of the English historical plays had been witness to an increasingly bitter debate between the Puritan and the Anglican bishops on the value of ceremony in religious matters, a debate which was elevated to a high philosophical level in 1593 with the publication of Hooker's *Of the Laws of Ecclesiastical Polity*. It is not surprising, therefore, to see Shakespeare making dramatic use of the concept of ceremony in the English history plays written during the years immediately succeeding. The idea is pervasive, but it becomes especially apparent in *Richard II*, where Richard's protests at what he interprets as willful disregard of ceremony is dramatically opposed to his unwillingness to accept the responsibility of office essential to it. In *Henry V*, the young king demonstrates an opposite pattern of action. He has lived a dissolute, irresponsible youth, but in assuming the duties of kingship, he also assumes all its responsibilities and expresses this new role, not merely by the public act of rejecting Falstaff, but by the private confirmation of his personal burden in the soliloquy on ceremony.

ONCE MORE UNTO THE BOG, DEAR FRIENDS: A READING OF SONNET 30

Richard B. Vowles, University of Florida

We have seen one recent and regrettable venture into what Logan Pearsall Smith called "the Serbonian sonnet-bog," and a more recent, brilliant mapping of it; but the quality of Shakespeare's lyricism has not yet been sufficiently or always wisely explored. While cross-sectional studies of "Shakespeare's alliteration" or "Shakespeare's imagery" reveal much, the key to his lyric supremacy lies in the complex interaction of all effects. Hence certain concentrations of his best poetry are worth intensive study. Sonnet 30, for example, compacts religion and finance into the idea of remembered love in an extraordinary way; and this cosmos is given dimension through iterative sound patterns. To experience "world enough and time" within the limited plot of the sonnet, to enjoy the orchestration of sound and sense, is sufficient; but more prosaic avenues of research are suggested. New evidence for dating the sonnets may be discovered from such close analysis and, what is more important, new insight may be acquired into Shakespeare's use of poetic materials.

(Continued in next issue)

The Motivation of Iago

John B. Shackford, Cornell College

The action of *Othello* is driven by the spring of Iago's hatred. Unless this spring be moved by adequate human forces, the action itself is spurious. Iago as a mere personification of Evil reduces Othello to a puppet and the action to melodrama.

Ironically, Iago perceives the nature of "degree" clearly, whereas Othello does not. Othello's violation of the doctrine of degree motivates Iago's intense hatred.

We miss the human quality of Iago if we fail to see that he thinks of himself as *unjustly* abused. And righteously indignant that Othello should act against Othello's own self-interest, the disappointed Ancient accuses Othello of foolishly rejecting him in favor of Cassio, "as loving his own pride and purposes."

Iago has a realistic philosophy of war: the objective of war is power for those who wage war. Such power is attained through the military hierarchy acting clearly to secure it: thus a chain of responsibility reaches from general to foot soldier, binding them together for the common end—power. This chain of responsibility is transformed into a chain of loyalty just to the degree that the effort of each rank is rewarded by those above with the *earned* gift of power. Because Cassio has not *earned* the lieutenancy, Iago feels that Othello has *willfully* violated the basic rule of seniority that secures the loyalty of the entire military hierarchy to the end of power.

Othello's Arbitary Preference

To substitute the rule of "letter and affection" is anarchic—as demonstrated vividly by the impact upon Iago of Othello's arbitrary preference of Cassio. Iago's reputation had been built upon self-interested action that was synonymously loyal action. Iago and Othello had served each other's interest well while serving the interests of the Venetian state, and the state had rewarded the General, leaving Iago's fortune in Othello's hands. But when Othello, grown big in power and in pride, violates the basic rule of seniority in "passing over" Iago, he naively assumes that the State has rewarded him for him own merits independent of his place in the military hierarchy.

Iago had obeyed Othello in the faith that Othello understood the conditions of military service. In fact, his faith in the General's sense of justice has gulled him. Now that his faith has been destroyed, his intellect, trained to dissect the motives of the enemy on the active field of war, is helpless to dissect his own motives in the idle hours of peace. To keep his own self-respect, Iago must think of himself as all along having served merely to make use of those whom he has served. What is in reality a faith deceived becomes in Iago's eyes far-sighted wisdom. He must reaffirm his self-respect by rebelliously seizing the power that has been denied him lawfully.

The action of the play is the rebellion of the villain (villein) within a caste system with no legitimate outlet for the ambitions of the lowly-born.

(Dr. Shackford is currently at Harvard on a Ford Fellowship.)

CURRENT BIBLIOGRAPHY

(The following books may be more extensively reviewed in future issues as space permits.)

Fluchere, Henri, SHAKESPEARE, London — New York, Longmans, Green and Co., 1953, pp. 272, $5.00. (Pub. April 29th.)

Although Henri Fluchère wants his *Shakespeare* to "be regarded as adopting a new standpoint, as blazing new trails, rather than a summing up of results already obtained," the reader will find no tradition-shattering theories but rather a very cogent analysis of the background of Elizabethan drama and an excellent critical apparatus for Shakespearean study. Under the aegis of the newer critics, Fluchère departs from the "character" school of criticism which sought to explain character rather than the play and which developed motive symbols (*Macbeth* as Ambition, etc.), and seeks rather for an "immediate, fundamental idea" as the guiding spirit of the play. The theme is the cosmic center of the complete dramatic poem and the characters are true to it rather than to reality. To expect psychological determinism from a character is wrong. Motives and reasons are of subsidiary importance.

This book, first published in 1948 as *Shakespeare, dramaturge élisabéthain,* contains three sections, the first of which presents a compact 72 pages on the Elizabethan background with special emphasis on Machiavelli and Seneca. A second section of 110 pages is called "Technique" and presents perceptive chapters on Order, Conventions and Traditions, The Stage, Space and Time, Action, The Characters, and Language. The language chapter shows Shakespeare's development from academic to organic rhetoric. Here is the critical apparatus for this volume and an important aid for introducing or advancing the study of Shakespeare in general. Part III traces various themes in a group of representative plays. Fluchère usually discounts any personal allusions in the plays which may seem to be there because of the "accent of conviction" in the lines.

In the early parts of the volume the style is almost grandiloquent and sentences are built up with such a rhetorical piling up of detail that much creeps in that can be accepted only in the broadest general sense. But the secret of Shakespeare's success is made evident and those who heard the original lectures at the University of Aix-en-Provence during the German occupation must have developed, as we all must, a keener insight into the plays.

Kökeritz, Helge, SHAKESPEARE'S PRONUNCIATION New Haven, Yale University Press, 1953, pp. 516, $7.50. (Published May 20th.)

The need for such a volume has been great not only because our English pronunciation has changed since Shakespeare wrote, but because so much unsatisfactory material has been published on the subject. The number of previous studies that Prof. Kokeritz calls, "laughable," "grotesque," "invalidated," (Vietor's *Shakespeare's Pronunciation,* 1906, previously the standard work on the subject), "incompatible," "uncritical," "noncommittal," "worthless," and "phonologically absurd," is amazing. Prof. Kokeritz has spent over ten years on this book and only the hardiest scholar will dare dispute his conclusions. And yet one of the most important discoveries claimed by the Yale philologist is that "despite the intervening 350 years Shakespeare's pronunciation differed much less from our own than has commonly been supposed." The method of phonological investigation has been a painstaking survey of the Quartos and Folios for internal evidence such as rhymes, phonetic spellings, homonymic and semantic puns, jingles, and metrical indications of contraction and elision. For external evidence a survey of Elizabethan and Jacobean orthoepists, other poets, and private correspondence was made for comparative purposes. The diffculties added by spelling differences, printers methods and errors, dialect differences, etc., further served to complicate the problem.

One of the longest sections in the volume is that on the homonymic pun which many today consider to have been in bad taste but which was to the Elizabethan a "cherished intellectual exercise" and often a *tour de force.* Prof. Kokeritz declares that previous scholars tracked down less than a third of the 229 sets of homonymic puns described in his own volume. A long section on phonology is followed by twenty-one passages from the plays and poems written phonetically based on the newly established principles. Prof. Kokeritz's own rendition of many of these passages is available on a Columbia recording. Three appendices list syncopated words, Shakespearean accentuation, and "the only complete Shakespearean rhyme index in existence." An eight page bibliography and a word index complete the volume. A county map of England would have been a valuable adjunct. The volume gratifies our interest in our language and serves to clear up textual and prosodic problems by shattering certain myths of pronunciation. For example, the "school of night" crux (*LLL,* IV. 3.255) is "most certainly" *scowl of night* as suggested by Theobald early in the 18th century. It may disconcert the heretics to learn that some evidence of Shakespeare's Warwickshire background is evident. Recent producers in England who have attempted archaeologically correct productions on an Elizabethan stage in Shakespearean language will now have an authoritative guide for their experiments.

***Shakespeare Quarterly,* Edited for The Shakespeare Associaton of America by James G. McManaway, IV:2 (April 1953), pp. xxiii, 113-254.**

Besides its annual annoted bibliography (for 1952) listing 493 items, the SQ for April contains an index for its past year, a lengthy review of Shakespeare scholarship for 1952, five articles, eleven reviews, four queries and notes on smaller items, and several notes of interest to Shakespeareans about productions and study groups.

Hardin Craig's "Review of Shakespeare Studies in 1952" makes discerning comments on more than thirty Shakespearean studies. He finds the general quality of recent studies to be good and notes especially, "the editorial event of the year," the appearance of the Henry VI plays in *The New Shakespeare,* edited by J. Dover Wilson. Arthur C. Sprague in "Gadshill Revisited," argues the case that Falstaff is not altogether the abject coward which most readers seldom question his being. In "*A Midsummer Night's Dream* and the Wedding Guests," Paul Siegel of Ripon College documents from the play his reasons for thinking that *A Mudsummer Night's Dream* was written "as part of the festivities of some aristocratic wedding." In "Standards of Value in *The Merchant of Venice,*" Cary B. Graham convincingly argues that there are several value conflicts in *The Merchant*: friendship, appearances vs. realities, money, revenge, mercy, and love; these are relative values of differing importances to the central figures of the play. He concludes that "the pattern of related values helps to unify the effect of" the different stories which Shakespeare used. Warren D. Smith of the U of Rhode Island, attempts to prove in "The Duplicate Revelation of Portia's Death," that "a consideration of Shakespeare's text with reference to its source, North's translation of Plutarch's *Lives* demonstrates . . . that the Messala-Brutus passage is wholly authentic as it stands in the Folio." "Jean Louis Barrault Acts *Hamlet,*" is a brief comment by Alice V. Griffin to the end that the recent French production in New York was good only in scattered places.

An outstanding feature of the issue is the reproduction of many early engravings of Queen Elizabeth I.

Wilson, F. P., *Marlowe and the Early Shakespeare,* Oxford, Clarendon Press, 1953, pp. 144, $2.50. (Pub. in U. S., May 14, 1953.)

The first four chapters of these 1951 Cambridge lectures are a criticism of Marlowe's major works. In the fifth chapter however, the author discusses the relationship and dating of Marlowe's and Shakespeare's early historical plays and comes to the startling conclusion "that there is no certain evidence that any popular dramatist before Shakespeare wrote a play based on English history." By dating the *Henry VI* plays before 1590, by giving *The Troublesome Reign of King John* (printed 1591) to Shakespeare as a first draft, by discarding the external evidence for the existence of *The Famous Victories of Henry the Fifth,* before 1588, and by dating other plays such as *Jack Straw* and Peele's *Edward I* later than *HVI,* he makes his case as he desires it. And finally, if Shakespeare's sonnets were done earlier than most people date them, except Hotson, then Marlowe was probably the "rival poet." The thesis will certainly need more evidence than the "if's" here presented to make it convincing.

REVIEW *of* PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Peter Allen (WQXR); F. S. Bromberger, U. of Redlands; R. J. Dorius, Yale; S. F. Johnson, N.Y.U.; John B. Shackford, Cornell (Iowa); Arthur Sherbo, U. of Illinois.

THE TRAGEDY-REBIRTH PATTERN IN THE LAST PLAYS

Taking two texts or mottoes as his base of operations, D. S. BLAND analyzes *Cymbaline*, *Pericles*, *The Winter's Tale* and *The Tempest*—and *King Lear*—in an enlightening demonstration of Shakespeare's use of the storm symbol. His first motto is Marina's "This world to me is like a lasting storm/Whirring me away from my friends" (IV. i. 17); his second is a remark made by Stephen Daedalus in *Ulysses* in discussing Shakespeare: "Before reconciliation there must be a sundering." *Lear* is a tragedy, but "judged in the light of our knowledge of the last plays" it ought to be another tragi-comedy. In the other four plays tragedy is averted and there is a rebirth through the agency of the heroines who have been removed by storm from the "tragic centre." It is in *The Winter's Tale* and *The Tempest* that the pattern can be seen most clearly, and the storm becomes both a symbol "of the tragedy so narrowly avoided" and "at the same time the means by which the agent of regeneration is taken out of the tragic centre and set apart until the time is ripe for her return." ["The Heroine and the Sea: An Aspect of Shakespeare's Last Plays," *Essays in Criticism*, III:1 (Jan. 1953), 39-44.]

TWO KINDS OF COMEDY

NORTHROP FRYE of the U. of Toronto distinguished two kinds of comedy evolved in the Elizabethan age: Jonson's comedy of manners, and Shakespeare's romantic comedy. The first gives the illusion of reality, even to an observance of the dramatic unities; the second defies the rules and contains some element of folklore or the supernatural. Jonson's comedy is in a learned tradition, with its antecedents in Greek and Roman plays. The familiar pattern, admitting of variations, is that of the "approximation of a young man, to a desirable young woman," that approximation being opposed by his father or a "father-surrogate." The Jonsonian comedy is also that of the "humour" character who acts in a certain way "because he can act in no other." Shakespeare's romantic comedy involves the "collision of two societies" and is based upon an "obviously absurd law." It skirts the tragic; it depends on a discovery or recognition for its resolution; and it frequently ends with conversions or reconciliations. Professor Frye concludes that Shakespeare's romantic comedy is "actually the primitive and popular basis of dramatic entertainment, all other forms being specialized varieties of it." "Jonson established, by conscious effort and will, the tradition of modern comedy; Shakespeare achieved a far deeper affinity with dramatic tradition in the manner recommended by some Chinese philosophers, by not doing anything about it." ["Comic Myth in Shakespeare," *Transactions of the Royal Society of Canada*, 3rd Series, XLVI, Section 2 (June 1952), 47-58.]

JOYCE'S USE OF MYTH

Three major myths intertwined in *Ulysses* give the work "multiple simultaneous perspectives," writes HUGH KENNER, of Santa Barbara College. Joyce's use of Homer is creative and highly selective, emphasizing the comic in both ancient and modern worlds, and the lively relevance of the adventures of Odysseus (the man "never at a loss") to Bloom's life and contemporary Dublin. His use of the stories of Dedalus and Hamlet reinforces the Homeric parallels. Joyce's serious view of Hamlet is indebted to the Hamlet who is the incarnation of creativity and death in Mallarmé, and his satirical view is indebted to the Hamlet—a kind of adolescent artist manqué—of Laforgue. ["Joyce's *Ulysses*: Homer and Hamlet," *Essays in Criticism*, II:1 (January 1952), 85-104.]

INTERRELATIONSHIPS AMONG THE SONNETS

The relations among images in Shakespeare's first six sonnets are meaningful less between one another than "*via* the subject they illustrate," writes WINIFRED M. T. NOWOTTNY, of University College, London. The two principal patterns of imagery concern visual beauty and treasure. These bear a subtly varying relationship to one another as the sonnets themselves qualify or reinforce one another. The formal elements of Shakespeare's language express the nature of the experience with which it deals. Sonnets IV and V are examined in detail. ["Formal Elements in Shakespeare's Sonnets: Sonnets I-VI," *Essays in Criticism*, II:1 (January 1952), 76-84.]

OUTLINES OF HISTORICAL CRITICISM

In a well-documented survey article ROBERT W. BABCOCK of Wayne University examines historical criticism and statements on the subject and concludes that although some critics have called it merely "a handmaid of aesthetic criticism," it is "Probably the most important type of modern criticism of Shakespeare." That aesthetic criticism can hardly be valid without historical knowledge is illustrated by remarks from W. S. Knickerbocker who maintains that "monstrous" and "ludicrous" ideas may be the result, and W. W. Lawrence who declares that "no consistent and solid interpretation" can be accomplished when historical criticism is disregarded. Leslie Hotson and E. E. Stoll are leaders of the "historical phalanx." Hotson has declared that more knowledge makes one "less liable to gross misinterpretation," and Stoll "that only through a knowledge of the conventions and traditions of the author's art, belonging to the author's time" can we get the "right and just conception of the work as a whole." Granville-Barker is highly praised. The value of historical criticism is that it enhances the aesthetic value by "increasing its intellectual appeal." Because it is "cooperative" rather than individualistic as in the Romantic critics, it is more firmly grounded and does not result in the interpretations of characters in the image of the critic.

Prof. Babcock continues his survey by citing seven kinds of historical criticism. Knowledge of Shakespeare's *language* is essential of course. And so are knowledge of the *sources*, the *beliefs of the age* (as in ghosts), *historical ideas* (Tillyard's order out of chaos theme), *biographical facts* (pro Hotson and anti-Dowden's four "mood-periods"), *stage history* which throws light on the dramatist's intent, and finally *comparative study* which involves analysis of other dramatists to determine current dramatic conventions, such as that of the "calumniator credited" theme which Shakespeare used in *Othello*, *Cymbeline*, *Much Ado*, and *The Winter's Tale*. Using these historical techniques "really expands the understanding of the full scope of Shakespeare's genius."

In the third and final section of the article Prof. Babcock briefly surveys the history of historical criticism. For the 18th century Karl Young's study of Johnson's interest in the sources is cited as are chapters in Babcock's own *Genesis of Shakespeare Idolatry* (1931) which surveys many critics in the period. For the 19th and 20th centuries classified references to the above-mentioned categories of criticism show that historical criticism continued though it did not flourish until the later period. While all types of historical analysis are fruitful, "more should be done in the field of purely comparative study . . . but this is the most intensive type of all and requires a lifetime of devotion." ["Historical Criticism of Shakespeare," *Modern Language Q.*," XIII:1 (March 1952), 6-20.]

ALLEGORY IN *HAMLET*

WILLIAM ROBBINS of the University of Toronto finds in Horatio's attempted suicide a clue to a "fuller and juster understanding" of Hamlet. From an analysis of the action as an allegory of one-dimensional principals neatly balanced in opposing trios, he proceeds to an application that unfolds the "fundamental and tragic irony" of the human predicament. On the one side Prof. Robbins places Gertrude, Ophelia, and Horatio —symbols of tolerant hedonism, dutiful simplicity, and passion-free judgment—"ingredients of a civilized and equable life." On the other, disturbing the peace and heralding the Furies, are "the pass and fell incensed points of the King and Hamlet—symbols of ambition and uncompromising idealism—set explosively over against one another by "the Ghostly catalyst" of obsessive revenge. Contemplating Horatio's ultimate despair when his philosophy fails to sustain him, Prof. Robbins discovers the meaning of the play in the tragic irony of man's irresistible thirst for the "larger than life" at the cost of life itself. This meaning, however, is completely assimilated to the all-embracing "human nature of the hero" tempted by absolute judgments driving to immediate action without reckoning the cost, yet paralyzed by a "sense of futility." Prof. Robbins concludes that the Horatian strain in Hamlet leads him at long last to reject his own "Intuition of evil" and direct his last energy "to the claims and realities of continuing human life." ["*Hamlet* as Allegory," *University of Toronto Quarterly*, XXI:3 (April 1952), 217-23.]

IN PRAISE OF THE HERO

A slowly changing tradition of poems written in praise of military heroes stretches from Marlowe's *Tamburlaine* to Byron's satires, writes PATRICK CRUTTWELL, of University College of the South West, Exeter. From the beginning most of these heroes are usurpers of traditional rights and men of violence. But the doubleness of attitude in Shakespeare's treatment of Brutus or Coriolanus or in Marvell's of Cromwell gradually gives way to the far simpler and less convincing panegyric of Dryden and Addison and to the mock-heroic debunking of Pope and Swift. The realities of the Civil War, by compelling men to take sides between the conquerors and challenged values, rendered the mingled praise and blame of the earlier dramatic or metaphysical attitude difficult to maintain. A sceptical view of the hero was a feature of slowly growing humanitarian rationalism. ["The War's and Fortune's Son," *Essays in Criticism*, II:1 (January 1952), 24-37.]

LOVE CONVENTIONS AND SONNET FORM

The traditional sonnet from Petrarch onward is a neurotic art form whose frozen structure and rhyme scheme reflect unresolved contradictions within courtly sex relations, argues G. M. MATTHEWS, of Abo Turk Universities, Finland. When it flourished most vigorously in England at the end of the sixteenth century, the sonnet embodied attempts to resolve in verse the opposition between personal passion and sanctified institutional marriage created by the Elizabethan view of marriage among aristocrats as "an act of economic diplomacy," rather than the union of true minds. The young man who had frequently never met his bride before an arranged marriage turned to married women for love and expressed his frustration in a series of wooing sonnets. Petrarchan and anti-Petrarchan forms can be related to correlative conventions of chastity for unwed girls and prostitution. The rhyme scheme of the Shakespearean sonnet suggests a more frankly unresolved antithesis than that of the Italian. In the dramatic sonnet, *Romeo and Juliet*, the real issue is not the feud, but the Capulet's choice of county Paris. As love conventions changed, poets grew increasingly discontented with the sonnet, and many of the romantics condemned it. ["Sex and the Sonnet," *Essays in Criticism*, II:2 (April 1952), 119-137.]

HAMLET'S ALONENESS

MICHAEL AMRINE, staff member of the Federation of American Scientists and author of the novel "Secret," makes a provocative exploration of the analogy between Hamlet at the end of Act IV, alone and without allies, and the atomic physicist today—silent, cut off from friendly factions, and playing with protons as Hamlet played with words. He compares the physicist with Hamlet confronted by the Ghost's commands: stunned by the fact of fission, he made the fatal mistake of ignoring society. Like Hamlet at the end of Act I, the physicist found the lobbies filled with factions; was driven by conscience to act against military usurpation; was shaken by the ghost of the scientific past "challenging the brutality of the present"; was ordered to be detective, judge, and executioner; mistakenly embraced a "loyalty oath of secrecy"; and bound up his free mind "to a course of action rigidly defined and spelled out." In this allegorical reading, the King stands for the noble tradition of 19th Century science; the Queen for Alma Mater, wife of science, mother of philosophy; Claudius for the military. Like Hamlet confronted by Claudius, the scientist failed to call upon "the collective conscience." Unable to bear the tedium of cooperation, and incapable of taking advice, Hamlet and the physicist preferred to act alone, and devoted themselves to ideas rather than to people. Mr. Amrine concludes that history will remember the scientist pityingly, as we remember Hamlet: as one whose "bad dreams" prevented him from being "King of infinite space." ["The Scientist as Hamlet," *Saturday Review of Literature* (December 13, 1952), 9-10, 34-36.]

CAESAR: (Cont'd from p. 28) years ago. The picture ranks with Oliver's *Henry V* and *Hamlet* although it is different from either. Hollywood has been soured on Shakespeare since Warner's *A Midsummer Night's Dream* (1935) with Mickey Rooney, and M-G-M's *Romeo and Juliet* (1936) with Leslie Howard and Norma Shearer, which were financial failures and called artistic flops by reviewers of the time.

This *Julius Caesar*, which we recommend highly, may be the progenitor of more Hollywood Shakespeare.

REVIEW of PERIODICALS

THE UNITY OF *KING LEAR*

External event and inner meaning are more closely related in *Lear* than in the other major tragedies, D. A. TRAVERSI argues impressively in a three-part essay. The play is a projection of issues in Lear's mind; the plot is a kind of expanded image and turns upon an inversion of situation: the reversal of the natural order and its unnatural results. Throughout, social situation is related to moral flaw, and exposure to extremes can lead to extinction or, through endurance, to moral rebirth. The "reasoning" of Goneril, Regan, and Edmund screens a ruthless self-interest and derives, like the folly of others in the play, from the passions, or "blood." The Fool combines stern proverbial commonsense with generosity of impulse, and he depicts the opposing forces of the play as a triangle of head, heart, and cod-piece (uncontrolled self-interest). The storm is both an externalization of the struggle in the mind of Lear, himself a microcosm of the total action, and an instrument of justice. Lear's suffering and madness are the very conditions for his growing awareness of self, society, and the problem of justice. His posing of perhaps the deepest question in the play (about the "cause" of Regan's heart) confronts him with insoluble contradictions within man's nature and finally enables him to contemplate both human savagery and gentleness in a single view. The other characters, especially Edgar and his father, bear some of the terrible suffering to which Lear is subjected and reflect aspects of his central situation. The blinding of Gloucester unites the imagery of seeing and of savagery and deepens the rich paralleling between the experiences of the two old men. His supposed fall from the cliff checks his self-pity and despair and restores him to Edgar and nature as Lear is restored to Cordelia. With her return, the imagery of grace and healing powerfully balances the brutal violence of the first half of the play. But every new spiritual discovery must be tested by renewed confrontation with harsh reality, and Lear is compelled to endure a final period of madness in which his obsessions with sex are brought to the surface and dissipated. As the forces of blood inevitably devour one another, Lear and his daughter meet the final test of death, and the kingdom is left in the hands of men who through suffering have learned to see. ["King Lear," *Scrutiny*, XXX:1,2,3 (Fall 1952, Winter and Spring 1953), 43-64, 126-142, 206-230.]

WHOSE *HENRY VIII?*

Exploring the problem of "the frequency of extra monosyllables in relation to the total number of feminine endings," ANTS ORAS of the University of Florida finds evidence in support of the traditional view of collaboration in *Henry VIII*. By tabulating this frequency in *Henry VIII, The Two Noble Kinsmen, Cymbeline, The Winter's Tale, The Tempest,* and in Fletcher's *Valentinian, Bonduca,* and *Monsieur Thomas,* Prof. Oras finds that, generally, parts assigned to Fletcher have high percentages; those assigned to Shakespeare, low percentages: the statistical analysis thus tentatively confirms the theory of collaboration. Prof. Oras then analyzes the qualitative differences observed in his analysis. He finds Shakespeare's extra monosyllables, as in the last three dramatic romances, mostly "light" in effect, as if he were deliberately keeping "his monosyllables from obstructing the free progress of his blank verse." By contrast, the Fletcher sections show a high proportion of "heavily weighted extra monosyllables," in characteristic Fletcher styles, with meter, not meaning, determining rhythm. Prof. Oras concedes a toning down of style in the Fletcher parts of *Henry VIII,* but thinks it more profitable that Shakespeare should have influenced Fletcher than that Fletcher should have influenced Shakespeare to imitate Fletcher's more awkward stylistic features. He concludes, therefore, that the totality of evidence supports "the traditional assumption of collaboration in *Henry VIII,* and probably also in *TNK.*" ["'Extra Monosyllables' in *Henry VIII,* and the Problem of Authorship," *The Journal of English and Germanic Philology,* LII:2 (April 1953), 198-213.]

ELIZABETHAN ENGLISH TEACHING

[*The following abstract is presented for the light it throws on Shakespeare's probable education.*]

In the interest of the dignity of English teachers, and against the conclusions of authoritative scholarly opinion, WILLIAM NELSON of Columbia University argues that English grammar masters between 1350 and 1627 were increasingly concerned with teaching proficiency in the use of written and spoken vernacular—not indirectly, but directly. Gathering evidence from writings of school teachers and compilers of textbooks, Prof. Nelson hammers home his point that the traditionally accepted idea that masters did not teach English rests chiefly on two misunderstood facts: (1) the existence of a Tudor school statute prohibiting class conversation in English—a rule intended to facilitate the assimilation of conversational Latin and Greek, not to prevent the learning of English; (2) the seeming omission of instruction in English from contemporary curriculum statements—an objection overruled by the fact that as a natural part of the process of translating from Latin to English and from English to Latin instruction was given in English grammar involving the use of standard texts in grammatical analysis and in selections for translation. Prof. Nelson concludes: the grammar school master had both motive and opportunity for teaching English at the "English end" of the translation activity; the evidence cited proves that the master used his opportunity—"that is, that he taught English." ["The Teaching of English in Tudor Grammar Schools," *Studies in Philology,* XLIX:2 (April 1952), 119-43.]

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SIMPLE TRUTH MISCALL'D SIMPLICITY

PATRICK CRUTTWELL, a British critic and teacher, finds that, although "there is no coherent plot or dominant theme" in the Sonnets, they seem to "derive from an episode in Shakespeare's life in which he made some sort of contact with the world of elegance and artistocracy," and that they exhibit "a certain logical development . . . from simplicity to complexity." They move from the artificial and mellifluous to the introspective and equivocal, from the superficial and decorative to the organic and profound. "The Sonnets, as it were, are an embryo, in which the essential evolution of the whole of Shakespeare is carried out in miniature." They "both record and represent the crisis in Shakespeare's life," a crisis which was "his own microcosmic reproduction of the crisis of his age." ["A Reading of the Sonnets," *Hudson Review,* V:4 (Winter 1953), 554-570.]

THE WITCHES IN MACBETH

Because it leaves Macbeth "insufficiently established on the stage when the witches" prophesy, ROY WALKER, disputes the assumption that Banquo is first to see the witches. The character of the play and the pattern of the lines in this scene show Macbeth to be first and thus protagonist. Banquo's speeches are almost choric. Macbeth sees the witches during his entrance speech, and his silence alerts Banquo to the witches. "The reason why the point has been missed is that a dramatic silence is not necessarily noted in a Shakespearean text. . . . " [Macbeth's Entrance," *Times* (London) *Literary Supplement,* August 21, 1953, p. 555.]

SHAKESPEARE'S THEATRE RESTORED

The revolutionary LESLIE HOTSON has labeled one more long-held belief a pseudodoxion. The conventional "inner stage" and "upper stage"—both said to be at the back of the platform in the Elizabethan playhouse—are, he declares, "hypothetical features" which have no foundation in fact. Professor Hotson produces several proofs that when plays were given at Court, at Oxford, or at the Inns of Court, the audience sat on all sides of the stage, and that the scenic materials were "apt howses, made of canvasse, Framed Fashioned and paynted accordingly." And the same general plan, he declares, was followed in the theatres. The DeWitt drawing of about 1596 shows spectators on all sides of the stage, and this fact disposes of the inner stage, since those behind it could not have seen it, and it would have been too far from those in front of it to be effective. The Elizabethan stage was a "circus stage." The Elizabethans called their playhouses amphitheatres. "Productions were inevitably set out on the platform, oriented generally right and left in its long dimension, just as they were at Court and at the universities. The great forty-three-foot length of the stage is meaningless on any interpretation other than that it was used for the dispersed setting of curtained, open-work 'mansions' in the customary way. Where necessary, the mansions were set over traps giving understage communication with the tiring house." With the inner stage goes the theory that indoor scenes had to be alternated with outdoor scenes so that the indooor scenery could be changed. Hotson does not believe that Shakespeare customarily used one scenic unit for two different settings. "In *Romeo and Juliet,*" he says, "all the scenes, including those 'within' and 'aloft,' . . . [are] set out in view ready for use: the Capulet's open, pillared hall; their house adjoining, with a framework room and window somewhat raised for Juliet's bedroom 'above,' looking over the orchard and wall; Friar Laurence's modest cell and the gloomy canopied Capulet monument, both with their curtains to be drawn back when their time comes; and at the 'Mantua' end of the stage, the little apothecary's shop." "Aloft" and "above" in these small-scale "mansions" need be only a few feet. It could not have been the twelve feet involved in the old idea of the "balcony stage." If it had been, Shakespeare would never have had Antony heaved aloft to Cleopatra. Professor Hotson also cites several contemporary comments to prove that the mansions on the Elizabethan stage were "rich in color and graceful in design." Producers, designers, and directors, will welcome removal of the "straight-jacket" of an awkward "double-storied alcove." With the actor once again in the center, "the plays, once restored in their habit as they lived, will give up secrets we have never even suspected." [Shakespeare's Arena," *The Sewanee Review* LXI:3 (Summer 1953), 347-361.]